NATURAL WOODS—

AND HOW TO FINISH THEM.

TT
325
.B53

COPYRIGHT.

CANNOT LEAVE THE LIBRARY.

9—164

CANNOT LEAVE THE LIBRARY.

CHAP. T1325

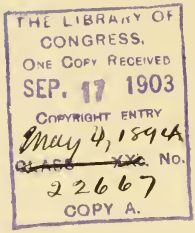
SHELF .B53

COPYRIGHT DEPOSIT.

LIBRARY OF CONGRESS.

9—165

TT325
.B53



3-25562

PREFACE.

IT is with much pleasure we present a revised and enlarged edition of our little book on wood finishing. The first issue was so well received that we believe this will meet with still wider favor containing as it does much new matter of interest to both Architects and Wood Finishers.

We have endeavored to be practical, eliminating all matter having no direct bearing on the subject treated.

There is nothing experimental in the methods given for the various styles and methods of wood finishing, all are based upon actual experience and may be relied upon as correct.

Whatever of value may be found in the hints and directions given herein, is in no way impaired because we suggest the use of Berry Brothers' Finishes. The staining, shellacing, filling, etc., as the case may be, are the necessary preludes to a successful finish, whatever varnishes may be used to finish with, and the mode of applying and manipulating all interior varnishes is substantially the same.

We trust our book may serve as a useful reference for the Architect in writing his specifications, and also that it may not be devoid of interest to our good friends the Decorators and Wood Finishers.

Copyright 1894 by
BERRY BROTHERS, Limited.
Second Edition.

INDEX.

		PAGE
To finish	Ash,	41
"	Birch,	51
"	Butternut,	53
"	Cherry,	45
"	Chestnut,	38
"	Cypress,	57
"	Gumwood,	48
"	Hemlock,	55
"	Mahogany,	42
"	Beech,	48
"	Maple,	50
"	Oak,	13
"	" Golden,	17
"	" English,	17
"	" Sumatra Brown,	17
"	" Dutch Brown,	17
"	" Brown Flemish,	20
"	" Green Flemish,	21
"	" Ox Blood,	23
"	" Forest Green,	25
"	" Malachite,	27
"	" Filipino,	28
"	" Austrian,	29
"	" Rotterdam,	30
"	" Weathered,	30
"	" Silver Gray,	32
"	" Antique,	33
"	" Mission,	35

To finish - - Oak Cathedral, - - 37
" - - " Bog, - - - 38
" - - " Antwerp, - - - 40
" - - Pine, - - - - 59
" - - Poplar or Whitewood, - 61
" - - Prima Vera, - - - 44
" - - Redwood, - - - 55
" - - Sycamore, - - - - 47
" - - Walnut, - - - 53
" - - Whitewood or Poplar, - - 61
" - - White Mahogany, - - 44
" - - Floors, - - - - 62
" - - Outside Doors, Store Fronts, etc., 64
" - - Window Sash and Sills, - - 65
" - - Inside Binds, - - - 65
" - - Bathrooms, - - - 65
" - - Shingles, - - 66
Hard Oil Finish, - - - - - - 6
Liquid Granite, - - - - - - 8
Elastic Outside Finish, - - - - - 9
Elastic Interior Finish, - - - - - 10
Shingletint, - - - - - - - 10
Lacklustre, - - - - - - - 12
Dull Finish, - - - - - - - 67
Proper Finishing Conditions—See marginal note, - 69
Polished Work " " " - - 70
Egg Shell Gloss " " " - 70
Evils of hurried work " " " - - 70
Why first coat of Stain is sandpapered—See marginal note, 70
Why second coat of Stain is diluted " " " 70
Why a Shellac coat is desirable
before filling - - - " " " 71
Refinishing old work, - - " " " 72
Greasy surfaces, - - - " " " 72

PAGE

Refinishing church and school seats, See marginal note, 72
Desirability of "White" Hard Oil Finish
for the finest work, - - " " " 73
Why wood turns dark and how to
defer it, - - - " " " 73
Use and omission of shellac coat, " " " 73
Comparative merits of oil and water
stains, - - - - - " " " 74
Staining old work, - - " " " 74
Weathered Oak, - - - " " " 74
Various color effects, - - " " " 74
Covering capacity of Varnish, - " " " 74
" " " Shellac, " " " 75
" " " Water Stains, " " " 75
" " " Spirit Stains, " " " 75
" " " Oil Stains, " " " 75
" " " Lacklustre, " " " 75
" " " Shingletint, " 66
Liquid Fillers ; their use, limitations
and covering capacity, - See marginal note, 75
Paste Fillers—Rules for reducing, " " " 76
" " Covering capacity, " " " 77
Advice on wood finishing, - " " " 77
Free samples of finished woods, " " " 77

THE MATERIALS.

HARD OIL FINISH.

THERE is but little doubt that to this useful finishing material the general adoption of natural wood finishing for interiors is largely due.

Its mission is to develop and preserve the natural grain of the wood, and impart a finish at once artistic, elegant and permanent.

HARD OIL FINISH was originated by us; we christened it, and are, and always have been, the sole manufacturers of it.

It is made in four shades, White, Light, Walnut and Ebony, and there is no limit to its utility for general interior finishing purposes. The "White" can be used on such light woods as white maple, white holly, or any of the delicate tints of porcelain enamel, without darkening them; the "Light" is suitable for such woods as oak, ash, chestnut, sycamore, etc.; the "Walnut" is for dark woods, while the "Ebony" is intended for ebonized work.

We desire most particularly to emphasize the fact that there is no job of interior finishing too fine to permit of the use of HARD OIL FINISH. It is equal to any and all emergencies; be the wood what it may and however important the job, HARD OIL FINISH will produce the finest results, in the way of a finish, attainable on wood.

By reason of the numerous imitations of HARD OIL FINISH, many of which are absolutely worthless, and all of which differ radically from the genuine goods, specifications should always be made to read "BERRY BROTHERS' HARD OIL FINISH."

It is put up in *sealed cans only* up to 5 gallons; the illustration given below being a reduced fac simile of a one gallon can.

LIQUID GRANITE.

(TRADE MARK.)

THE practice of dispensing with carpets and finishing floors in natural woods has become so popular that an imperative demand has arisen for a "Finish" possessing greater elasticity and wearing properties than any ordinary varnish.

Liquid Granite is devised to meet this want; it is an entirely reliable article for use on parquetry and natural wood floors, combining as it does the three great requisites in a floor finish, elasticity, toughness and durability.

Being transparent it will not obscure the grain of the wood, but will develop its beauty and preserve it.

It will be found superior to any preparation of wax, being easier applied, more economical to use and making a much more durable finish.

Liquid Granite is so tough that although wood finished with it will dent under a blow, the finish will give with it without cracking.

There are in the market a large number of articles called floor finish; THERE IS BUT ONE LIQUID GRANITE, the name being a registered trade mark, and once used it will be used always, as it is the only perfect floor finish made.

ELASTIC OUTSIDE FINISH.

THIS is intended for store fronts, outside doors, and other purposes, where the exposure is excessive, and will be found superior to anything of the kind hitherto offered.

It is made with special reference to durability under exposure to the weather, dries dust free quickly, and will make either a dead or brilliant finish. The official reports made on tests by the Master House Painters' and Decorators' Association of the United States on twenty-four different makes of outside varnishes, not only commended our ELASTIC OUTSIDE FINISH, but showed it to dry dust proof quicker than any other commended outside varnish tested.

The value of this feature is apparent.

ELASTIC INTERIOR FINISH.

THIS is intended for such interior work as is subjected to severe exposure or usage. It has many of the characteristics of Hard Oil Finish, but is tougher and somewhat slower drying. It possesses great elasticity, combined with unusual durability, and will resist the action of hot water, soap, etc., longer than anything else we know of. It is peculiarly adapted for use on window sash and sills, bath rooms, inside blinds, etc., and is also especially suitable for such portions of the interior wood-work as are to be left with an unrubbed varnish finish.

We confidently offer ELASTIC INTERIOR FINISH as the best article of its kind yet introduced.

SHINGLETINT.

(TRADE MARK.)

SHINGLE STAINS need no introduction. The artistic effects produced by their use is well understood, as well as their preservative properties, when they are scientifically made.

SHINGLETINT represents the highest results yet attained in the manufacture of Shingle Stains, being a scientific combination of linseed oil, coloring pigments, creosote oils and the necessary drying agents. It possesses great penetrative and preservative qualities and prolongs the life of the shingles by retarding decay, at the same time imparting an artistic finish.

We can supply SHINGLETINT in the following colors, which are indicated by numbers for convenience in ordering: No. 10 Buff, No. 20 Dark Red, No. 30 Light Green, No. 40 Brown, No. 50 Red, No. 60 Dark Green, No. 70 Light Gray, No. 80 Black, No. 90 Moss Green.

SHINGLETINT contains nothing of a poisonous nature, and will not spoil roof water when collected into a cistern for domestic purposes. It is customary and advisable, however, to allow the first few rains that occur after staining the shingles to run to waste so as to wash off the superfluous pigment which might otherwise impart an unpleasant taste to the water.

In SHINGLETINT the high water mark of quality in Shingle Stains is reached.

LACKLUSTRE.

(TRADE MARK.)

THIS is for producing the new dull finish on natural woods.

We have as usual delayed putting out anything of the kind until we knew we had, first, the *right* thing, and second, the *best* thing, and now have pleasure in introducing "Lacklustre," which is the most valuable finishing material in the market for successfully producing the new dull effects.

Among the good points of Lacklustre are:

1. It is very pale and will not discolor the lightest woods.

2. It is quite limpid, by which the following advantages are secured, ease and rapidity of application, and a much greater covering capacity than is possessed by ordinary Varnish or Finish.

3. It dries in an hour or two with a perfectly dull finish and without obscuring the natural grain of the wood a particle.

4. It needs no rubbing, one coat being sufficient to produce the proper effect, although additional coats may be given if thought desirable.

The economy effected by the use of Lacklustre should commend its use to all lovers of the dull finishes so much in vogue now.

The new style of wood finishing is as well adapted to soft woods as hard, and pine, poplar, cypress, and similar woods may be beautified at very little expense by first staining the wood to the desired color and then applying a coat or two of Lacklustre, the finished result costing less than paint and being much more artistic in appearance.

Both cypress and yellow pine are susceptible of very artistic effects in dull finish, the broad markings of rift sawed yellow pine being especially effective.

OAK.

AMONG the many woods used for interior trim none have superseded oak in popularity. There are substantial reasons for this, as besides its great durability oak has a very handsome grain, especially when quarter sawed, and this grain being susceptible of a greater variety of handsome effects by staining than any other wood used for interior finishing pur-

poses, it is not to be wondered at that oak has the leading place among architectural woods.

The styles in oak finish change quite frequently, old "Finishes" becoming obsolete as new ones are introduced. Some styles meet with such favor that they become standard, but it is quite out of the question for them all to achieve enduring popularity.

We propose to make brief mention of such styles of oak finish as are in use at the present time, with such hints and directions for producing the various effects as are likely to be interesting and useful to the Architect, the Painter and Decorator.

GOLDEN OAK.

This is one of the most popular styles, and bids fair to become permanent. There is no universally accepted standard of color for it, and it has quite a wide latitude as to shade, varying according to locality and individual taste. Certain communities or manufacturing centers seem to establish a standard that has recognition in the markets controlled by

or tributary to them, and outside of that other standards prevail, although they are mostly shades or modifications of rich brown or yellow, with the quarterings more or less prominent and of lighter color than the field.

SPECIFY AS FOLLOWS:

For an Egg Shell Gloss:—One coat of Berry Brothers' Golden Oak Water Stain, allow time to dry, then sandpaper lightly with fine sandpaper (to bring up the high lights and apply a second coat of Stain diluted about one-half with water (which will throw the grain into still higher relief, and so produce the effect of contrast that constitutes one of the features of Golden Oak). Follow with a light coat of thin Shellac, sand lightly with fine sandpaper, and fill with Berry Brothers' Paste Filler colored to match the stain, then give a coat of Orange Shellac, sand lightly, and finish with two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat

be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

The above directions are what is known as dark Golden Oak; light Golden Oak is produced in precisely the same manner, except that the Stain is not so dark, the filler being the same in either case.

Use Berry Brothers' Light Paste Filler and bring to the right shade by mixing in Burnt Umber and Venetian red until the desired color is obtained. The right proportion is about 12 ozs. burnt umber and 4 ozs. Venetian red to 20 lbs. of light paste filler.

GOLDEN OAK.

ANOTHER WAY.

FILL with a coat of Berry Brothers' Golden Oak Paste Filler, and follow with a coat of Berry Brothers' Golden Oak Granitum and a coat of Shellac. Sandpaper and finish with two or three coats of Berry Brothers' White or Light Hard Oil Finish, in the same manner as directed above.

This method is quicker than some and produces a very handsome finish. It may not suit everybody's ideas as to what Golden Oak should be, but it is artistic and we shall be pleased to send samples of finished wood showing what it looks like.

ENGLISH OAK, SUMATRA BROWN, DUTCH BROWN.

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of Berry Brothers' Water Stain, English Oak, Sumatra Brown or Dutch Brown, as the case may be, allow

time to dry, sandpaper lightly with fine sandpaper (to bring up the high lights) and apply a second coat of stain diluted about one-half with water. Follow with a light coat of thin Shellac, sand lightly with fine sandpaper, and fill with Berry Brothers' Dark Paste Filler, then give a coat of Orange Shellac, sand lightly again, and finish with two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

THE paste filler for the above is prepared in the same manner as for Golden Oak, the same pigments being used, and practically the same proportions (12 ozs. burnt umber and 4 ozs. Venetian red to 20 lbs. light paste filler), but varied slightly according to the desired result.

The English Oak comes pretty closely in color to the genuine wood, which is a dark brown.

Sumatra Brown has a noticeable tinge of red in it, giving the finish a rich, warm color, the marking of the grain also being tinged with a reddish brown instead of standing out light as they do on the English Oak.

Dutch Brown is a still warmer color owing to a trifle more Venetian Red being used in the filler. The grain of the wood shows up very handsomely but is strongly tinged with the prevailing color of the finish.

It is the same with the three above named Finishes as with others of the Brown and Yellow groups; there is no recognized and fixed standard of color, so that it is impossible to give exact and definite rules.

BROWN FLEMISH.

This is a rich, deep brown, somewhat resembling the English Oak, but darker in tone.

SPECIFY AS FOLLOWS:

For an Egg Shell Gloss:—One coat Berry Brothers' Brown Flemish Water Stain. When dry, sand lightly with fine sandpaper and apply a second coat of Stain reduced about one-half with water. Follow with a light coat of thin Shellac, sand lightly with fine sand paper, and fill with Berry Brothers' light paste filler, tinted to the right shade with Vandyke Brown. Sand lightly with oo sandpaper and then give a coat of Orange Shellac, sand lightly again and follow with two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

GREEN FLEMISH.

This is really an old finish under a new name; ten years ago it was known as water oak, and had quite a following; it gradually died out, however, and has during the past year or two been revived under the name of "Green Flemish."

While very sombre in tone, this is a very handsome finish, the general effect being black, but relieved by high lights of a greenish gray.

SPECIFY AS FOLLOWS:

For an Egg Shell Gloss:—One coat of Berry Brothers' Green Flemish Stain, when dry sand lightly with fine sandpaper, and apply a second coat of the stain diluted about one-half with water. Follow with a light coat of thin Shellac, sand lightly and fill with black paste filler. Sand lightly again with oo sandpaper, and then give a coat of Orange Shellac, sandpaper, and follow with two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

THE term Flemish is very indefinite, as the finishes known by this name differ widely in appearance, Finishers being by no means unanimous as to its color, which varies from dead black through a number of shades or sub-tints of gray, green, brown and blue, the background in all cases being black or very dark.

The two styles of Flemish described above have the widest popularity and will be found to fill most demands.

For the Brown Flemish finish use Berry Brothers' Light Paste Filler colored with Vandyke Brown and Venetian Red, in the proportion of 12 ozs. Vandyke Brown and 4 ozs. Venetian Red to 20 lbs. Light Paste Filler. For the Green Flemish use Berry Brothers' Light Paste Filler colored with drop black or dry lamp black.

OX BLOOD.

THIS is a comparatively new style of finish, the name being indicative of its color, which is a bright red.

The quarterings show up very nicely and the general effect is bright and showy.

SPECIFY AS FOLLOWS :

For an Egg Shell Gloss:—One coat Berry Brothers' Ox Blood Water Stain, when dry sand lightly with fine sandpaper and then apply a second coat of Stain reduced about one-half with water. Follow with a light coat of thin Shellac, sand lightly, and fill with light paste filler colored to match the Stain. When dry sand lightly with oo sandpaper and follow with a coat of Orange Shellac. Give another light sanding and apply two or three coats of Berry Brothers' (White or Light Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil, or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used

with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

The Filler for the above finish is prepared by adding 12 ozs. dry Rose Lake to 20 lbs. of Berry Brothers' Light Paste Filler.

FOREST GREEN.

THIS is a very handsome finish, although a decided novelty in the way of oak finishing. It is a very soft color, being a shade of yellow green, somewhat resembling the first leaves of spring.

SPECIFY AS FOLLOWS :

FOR AN EGG SHELL GLOSS:—One coat Berry Brothers' Forest Green Water Stain. When dry sand lightly with fine sandpaper and then apply a coat of

Forest Green Water Stain reduced about one-half with water. Follow with a light coat of thin Shellac, sand lightly and fill with light paste filler colored with chrome green in the proportion of one lb. to 20 lbs. of Berry Brothers' Light Paste Filler. When dry sand lightly with 00 sandpaper and follow with a coat of Orange Shellac. Give another light sanding and apply two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

MALACHITE.

THIS is also a green finish, but of a different shade to Forest Green. It lacks the yellow quality, and has a somewhat brighter appearance, the green having a bluish cast.

SPECIFY AS FOLLOWS :

FOR AN EGG SHELL GLOSS :—One coat of Berry Brothers' Malachite Water Stain; when dry sand lightly with a fine sandpaper and then apply a second coat of stain reduced about one-half with water. Follow with a light coat of thin Shellac, sand lightly and fill with light paste filler colored with Chrome green in the proportion of one lb. to 20 lbs. of Berry Brothers' Light Paste Filler. When dry sand lightly with 00 sandpaper and follow with a coat of Orange Shellac, sand lightly again, and apply two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH :—Specify that the last coat be rubbed with pulverized pumice stone and water instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

FILIPINO.

A new shade, the general tone of which is very dark, the field black and the marking of the grain a sort of dark, mossy green.

This style of finish calls for no varnish, always appearing as one of the dull effects.

SPECIFY AS FOLLOWS:

One coat of Berry Brothers' Filipino Water Stain; wipe off before it soaks in too much, and sand with fine sandpaper. Follow with a coat of black paste filler and a coat of "Lacklustre."

AUSTRIAN.

THIS is a shade of grayish brown with the grain faintly showing through in nearly the same color. It is always finished dull, no varnish being used.

SPECIFY AS FOLLOWS:

One coat of Berry Brothers' Austrian Oak Stain, sand lightly with fine sandpaper and then apply a coat of black paste filler, followed by a light coat of thin White Shellac in which a little black has been dissolved, and a coat of "Lacklustre."

NOTES.

IT is important to follow explicitly our directions for using a *thin* shellac coat, as it is merely intended in this case to act as a binder for the filler coat, and should dry flat so as not to spoil the dull effect of the finish.

ROTTERDAM.

THIS is a very dark finish, something on the Black Flemish order, with the grain showing through in a sort of yellowish white like discolored white pine. The desired effect demands an absolutely dull surface and is never seen in a varnish or gloss finish.

SPECIFY AS FOLLOWS:

One coat of Berry Brothers' Rotterdam Water Stain, sand lightly with fine sandpaper and apply a coat of black paste filler, followed by a coat of "Lacklustre."

WEATHERED OAK.

THIS style of finish changes continually, and there is absolutely no standard of any kind for it. It is one of the dull finishes and is never varnished.

A year ago the weathered oak in favor was almost black; this was followed by a color or shade resem-

bling the gray bark of trees, and just now a number of shades of brown pass for weathered oak. Under these circumstances we shall only attempt to describe the variety of weathered oak that has the widest popularity.

The field is a sort of yellowish green, the open grain of the wood black and the quarterings of the grain a yellowish white.

SPECIFY AS FOLLOWS:

One coat Berry Brothers' Weathered Oak Oil Stain, sand lightly with fine sandpaper and apply a coat of "Lacklustre."

NOTES.

IN producing the weathered oak effect especial care must be taken that the Stain coat is absolutely dry before applying the finishing coat of "Lacklustre."

Whether on oak, ash, or chestnut, no filler is used in making the weathered oak finish, the proper effect being produced by the Stain and "Lacklustre" only.

SILVER GRAY.

THIS is one of the dull effects and is never seen in a gloss finish.

It belongs in reality to the "Weathered" Oak group, but owing to its distinctive style it has become known as Silver Gray.

Its appearance is fairly described by the name, which is a light gray with the quarterings showing through in the same general color tone, but a trifle on the yellow order.

For producing the desired effect

SPECIFY AS FOLLOWS:

Sandpaper the work to be finished with fine sandpaper, dust off carefully and apply a coat of Berry Brothers' Silver Gray Water Stain. When dry give a light coat of thin shellac, sand lightly with fine sandpaper and fill with Berry Brothers' Light Paste Filler, to which add a little flake white in Japan; when the filler is dry finish with a coat of "Lacklustre."

NOTES.

It will be seen the above process demands a coat of shellac, but we expressly specify that it must be *thin.* Its use in this case is merely to prevent the stain from being discolored by the filler which would spoil the silver gray appearance. The shellac must also be thin enough to dry flat, or it will mar the dull effect which is an essential feature of this style of finish.

ANTIQUE.

Perhaps no style of Oak Finish has a wider latitude as to color than the so-called "Antique," and there is no fixed standard for it otherwise than it is brown or some modification of it, and the only solution of the point is for the finisher to defer to the wishes of his patron. "Antique" Oak may be stained or not as may be desired, and a popular shade of "Antique" may be had by simply filling the grain of the wood with dark or Antique paste filler, following with a coat of Shellac, and finishing in the regular way.

If other effects are wanted, the wood should be stained and treated in the same manner as for Golden, English and other styles of oak,

SPECIFY AS FOLLOWS :

For an Egg Shell Gloss:—One coat Berry Brothers' Antique Oak Water Stain, when dry sand lightly with fine sandpaper, and then apply a second coat Antique Oak Stain diluted about one-half with water. Follow with a light coat of thin Shellac, sand lightly and fill with light paste filler colored to the desired shade with Van Dyke Brown and Venetian Red in the proportion of 12 oz. Van Dyke Brown and 4 oz. Venetian Red to 20 lbs. Berry Brothers' Light Paste Filler. When dry sand lightly with 00 sandpaper and follow with a coat of Orange Shellac, sand lightly again and apply two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish :—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

MISSION OAK.

SPECIFY AS FOLLOWS:

For an Egg Shell Gloss:—One coat of Berry Brothers' Mission Oak Water Stain, when dry sand with fine sandpaper and apply a second coat of Stain diluted about one-half with water. Follow with a light coat of thin Shellac, sand lightly and fill with Berry Brothers' paste filler to match the color of the stain. When dry sand lightly with oo sandpaper, and give a coat of Orange Shellac. Sand lightly again and follow with two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub

first coats with haircloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

For the above finish use Berry Brothers' Light Paste Filler colored with Umber and Venetian Red; 12 ounces of Umber and 4 ounces of Venetian Red to 20 pounds of filler will give about the shade required.

The color of "Mission Oak" is a shade between the "English" and "Dark Golden" finishes, the quarterings being in less pronounced contrast to the field than in either the "Dark Golden" or "English" finishes.

CATHEDRAL OAK.

SPECIFY AS FOLLOWS:

For an Egg Shell Gloss:—One coat of Berry Brothers' Cathedral Oak Water Stain; when dry sand with fine sandpaper and apply a second coat of the stain diluted about one-half with water. Follow with a thin coat of Shellac, sand lightly and fill with Berry Brothers' paste filler to match the color of the stain. When dry sand lightly with oo sandpaper and apply a coat of Orange Shellac. Sand lightly again and follow with two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used

with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

THE color tone of this style of finish is on the same order as "Brown Flemish," the field being as dark, but the general effect a trifle less sombre by reason of the quarterings being lighter and showing up in higher relief.

For this finish use Berry Brothers' Light Paste Filler colored with Van Dyke Brown in the proportion of 1 lb. to 20 lbs. filler.

BOG OAK.

THIS is quite a handsome style of finish, although very dark in tone, the field being black and the quarterings showing through in a shade of yellowish green.

SPECIFY AS FOLLOWS:

For an Egg Shell Gloss:—One coat Berry Brothers' Bog Oak Water Stain, allow time to dry, sand with fine sandpaper and then apply a second coat of Stain diluted about one-half with water. Follow with a light coat of thin Shellac, sand lightly and fill with black paste filler; when dry sand lightly with oo sandpaper and follow with a coat of Orange Shellac, sand again and apply two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

ANTWERP OAK.

SPECIFY AS FOLLOWS:

One coat of Berry Brothers' Silver Gray Water Stain, when dry sand lightly with No. 00 polishing paper, and apply a coat of Berry Brothers' Golden Oak Oil Stain. Wipe off the stain with a pad of waste, allow it to dry over night and then apply a coat of Berry Brothers' Ebony Paste Filler; allow this to stand 24 hours, then sandpaper lightly and apply a thin coat of White Shellac. When this is dry sand lightly and give a coat of "Lacklustre."

NOTES.

THIS is one of the dull finishes and is never varnished. The general color tone is very dark brown, the black filler emphasizing the sombre effect, which, however, is relieved somewhat by the markings which show through in a lighter brown than the prevailing shade.

Care should be taken that the shellac coat above specified is very thin, as it should dry without gloss. so as not to interfere with the dull finish effect.

ASH, CHESTNUT.

THESE are open grained woods and require filling. When it is desired to finish in the natural color without staining,

SPECIFY AS FOLLOWS :

FOR AN EGG SHELL GLOSS :—One coat of Berry Brothers' Light Paste Filler, followed by one coat of White Shellac sandpapered to a smooth surface, and two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH :—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

FOR A POLISHED FINISH :—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used

with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

BOTH Ash and Chestnut are susceptible of rich and varied effects by staining, the large open grain and broad markings, especially on the chestnut, lending themselves to very artistic treatment. Both these woods can be handled by the finisher in precisely the same manner as oak, using the same stains and employing the same methods as described in the preceding pages on Oak.

MAHOGANY.

THIS belongs to the open grained woods and requires filling.

SPECIFY AS FOLLOWS :

FOR AN EGG SHELL GLOSS:—One coat of Berry Brothers' Paste Filler to match the color of the wood, followed by a coat of Orange Shellac sand-

papered to a smooth surface, and two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

If it is required to deepen the natural color of Mahogany, it can be done by using a light filler darkened with burnt sienna to the desired tint.

If "antique" or dark Mahogany is required, precede the filling by staining the wood with a solution

of bi-chromate of potash and water, or a coat of Berry Brothers' Mahogany Stain.

Much of the so-called Mahogany in present use is in reality Baywood or American Mahogany, as it is called. This wood is very much lighter in color than true Mahogany and is rather cold and insipid in tone when finished in the natural color.

PRIMA VERA OR WHITE MAHOGANY.

THIS wood is open grained and must be filled. It is invariably finished in the natural color, as staining would mar its delicate shade and markings.

SPECIFY AS FOLLOWS :

FOR AN EGG SHELL GLOSS :—One coat of Berry Brothers' Light Paste Filler, followed by one coat of White Shellac sandpapered to a smooth surface and two or three coats of Berry Brothers' White Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH :—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

CHERRY.

This is a close grained wood and requires no filling. When it is desired to finish in the natural color,

SPECIFY AS FOLLOWS:

For an Egg Shell Gloss:—One coat of Orange Shellac sandpapered to a smooth surface, followed by two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

Although Cherry is a very beautiful wood in its natural state, some tastes may prefer a deeper color, which necessitates the staining of the wood to the desired shade. In such cases precede the Shellac coat with a coat of Berry Brothers' Stain, Cherry or Mahogany, as may be desired.

If the wood is required to be finished up as light as possible, specify White Shellac instead of Orange Shellac and omit staining.

SYCAMORE.

THIS wood is usually quarter sawed for finishing purposes; it is almost invariably finished in the natural color, and being close grained, needs no filler.

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of Shellac, (White Shellac if the natural color of the wood is to be preserved, or Orange Shellac if the wood is desired to be a little darker in tone), sandpaper to a smooth surface and follow with two or three coats of Berry Brothers' (White or Light) Hard Oil Finish (specify White Hard Oil Finish if the natural color of the wood is to be retained); rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

FOR A POLISHED FINISH:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rub-

bing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

BEECH.

THIS wood, while not extensively used hitherto in architectural work, is now being brought forward for interior trim, and makes a very handsome appearance when properly treated, especially when quarter sawed.

It is close grained and needs no filling.

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of White Shellac sandpapered to a smooth surface, followed by two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH:—Specify that the last coat

be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a piano finish specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

The above specifications provide for finishing the wood in the natural color, but if desired handsome effects can be produced by staining.

The wood takes Mahogany and Walnut Stains very well, and an excellent "Cherry" can be made with the Red Beech.

When this wood is stained specify Orange Shellac and precede the shellac coat with a coat of Berry Brothers' Stain, "Mahogany," "Cherry," "Walnut" or otherwise, as may be preferred.

MAPLE.

THIS is close grained and does not require filling. For finishing in the natural color,

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of White Shellac sandpapered to a smooth surface, followed by two or three coats of Berry Brothers' White Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

FOR A POLISHED FINISH:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

MAPLE is susceptible of very rich effects in Cherry and Mahogany by staining. If stained, specify Orange Shellac, and precede the Shellac coat with a coat of Berry Brothers' Oil Stain, "Cherry" or "Mahogany," as may be desired.

BIRCH.

THIS is a close grained wood and needs no filling. For finishing in the natural color.

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of White Shellac sandpapered to a smooth surface, followed by two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

If a deeper tone is required specify Orange Shellac instead of White Shellac.

Birch also takes stain very nicely if the right kind is used. Cherry and Mahogany look particularly well on Birch. If stained specify Orange Shellac, and precede the Shellac coat with a coat of Berry Brothers' Stain, "Cherry," "Mahogany," or otherwise, as may be desired.

WALNUT, BUTTERNUT.

BOTH of the above are open grained woods and require filling.

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of Berry Brothers' Paste Filler to match the color of the wood, followed by a coat of Orange Shellac sandpapered to a smooth surface, and two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

FOR A POLISHED FINISH:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

GUM WOOD.

THIS is close grained and needs no filling.

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of Orange Shellac sandpapered to a smooth surface, followed by two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

FOR A POLISHED FINISH:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

THE above specifications provide for finishing the wood in its natural color.

Gum Wood can also be stained quite successfully and looks very handsome when properly done. Mahogany and Cherry are the most popular stains for this wood. If stained, specify Orange Shellac, and precede the Shellac coat with a coat of Berry Brothers' Stain, "Mahogany," "Cherry," or otherwise, as may be preferred.

REDWOOD.

THIS is a close grained wood and needs no filling.

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of Orange Shellac sandpapered to a smooth surface, followed by two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

For a Dull Finish:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

For a Polished Finish:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

The above specifications provide for finishing the wood in the natural color, but very handsome effects can be produced by staining.

If staining is required, precede the Shellac coat with a coat of Berry Brothers' Stain, "Mahogany," "Cherry," or otherwise, as may be wished.

If it is desired to finish up the wood as light as possible specify White Shellac instead of Orange Shellac and omit staining.

CYPRESS.

THIS is a close grained wood and needs no filling. For finishing in the natural color,

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of White Shellac sandpapered to a smooth surface, followed by two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

FOR A POLISHED FINISH:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used

with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

If a little deeper tone than the natural color of the wood is desired, specify Orange Shellac instead of White Shellac. Very rich effects can also be produced on Cypress by staining, individual taste governing the choice as to color.

There is a quality inherent in Cypress not met with in other woods, consisting of a peculiar greasy appearance on the surface. It is overcome in various ways by wood finishers, but we have found a second coat of Shellac following the first, quite effective.

If the wood is to be stained, specify Orange Shellac, and precede the Shellac Coat with a coat of Berry Brothers' Stain, "Cherry," "Mahogany," or otherwise, as may be desired.

PINE.

THIS being a close grained wood needs no filling. For finishing in the natural color,

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of Shellac (White Shellac if the natural color of the wood is to be preserved, or Orange Shellac if the wood is to be stained, or is desired to be darker in tone than the natural color), sandpaper to a smooth surface, and follow with two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; (specify White Hard Oil Finish if it is desired to retain the natural color of White Pine); rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

FOR A POLISHED FINISH:—Specify that the last coat be rubbed first with pulverized pumice stone and

water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

THE first coat of Shellac should never be omitted on Pine, as it serves to kill the sap or pitch, which might otherwise, in the course of time, ooze out and mar the finish.

If it is desired to retain the clear, bright color of Pine, never apply a first coat of linseed oil, as this will in time cause the wood to turn dark and present an unsightly appearance.

If the wood is to be stained, specify Orange Shellac and precede the Shellac coat with a coat of Berry Brothers' Oil Stain of the required shade.

It may be here remarked that Georgia or Southern Pine is much more susceptible of rich and beautiful effects by staining than is White Pine.

WHITEWOOD OR POPLAR, HEMLOCK.

BOTH of these woods are close grained and need no filling.

SPECIFY AS FOLLOWS:

FOR AN EGG SHELL GLOSS:—One coat of White Shellac sandpapered to a smooth surface, followed by two or three coats of Berry Brothers' (White or Light) Hard Oil Finish; rub first coats with hair cloth or curled hair, and the last coat with pulverized pumice stone and crude oil or raw linseed oil.

FOR A DULL FINISH:—Specify that the last coat be rubbed with pulverized pumice stone and water, instead of oil.

FOR A POLISHED FINISH:—Specify that the last coat be rubbed first with pulverized pumice stone and water, and then with pulverized rotten stone and water, and for a *piano finish* specify a further rubbing with Berry Brothers' Furniture Polish, used with a little pulverized rotten stone, applied with a piece of soft felt or flannel.

If a rubbed finish is not desired, omit the specifications for rubbing the last coat.

NOTES.

THESE specifications are for finishing the above woods in the natural color. If a deeper tone is desired specify Orange Shellac instead of White Shellac.

These woods are sometimes stained, individual taste dictating the shade or color.

When staining is desired, specify Orange Shellac, and precede the Shellac coat with a coat of Berry Brothers' Stain of the required shade.

FLOOR FINISHING.

FOR coarse or open grained woods,

SPECIFY AS FOLLOWS:

Fill with Berry Brothers' paste filler to match the color of the wood, wipe off clean, and apply two coats of Berry Brothers' "Liquid Granite A," taking care that the first coat is thoroughly hard before applying the second; rub the second coat down with pulverized pumice stone and crude oil or raw lin-

seed oil, and then wipe the floor perfectly dry and clean, so that no trace of oil remains to catch the dirt.

For close grained woods specify as above, but omit the filler.

NOTES:

If color effects are wanted on floors the finishing should be preceded by staining, as directed herein for the various woods.

In using such a tough and elastic Finish as "Liquid Granite" it should be remembered that it cannot harden so quickly as varnishes possessing less elasticity, and care should be taken not to apply it too heavily or the drying will be unnecessarily retarded.

A light coat is as efficacious as a heavy coat and is always to be preferred.

For refinishing a floor and for linoleum use "Liquid Granite B."

It is well to give old linoleum a thin coat of Shellac before applying the Liquid Granite. The reason for this is that places where the original surface of the linoleum is worn off are more or less spongy, and the Shellac coat stops the suction, making a hard uniform surface to finish on.

OUTSIDE DOORS, STORE FRONTS, Etc.

For work of this character, if the finish is to be in natural woods.

SPECIFY AS FOLLOWS:

One coat of Berry Brothers' Paste Filler to match the color of the wood, followed by three or four coats of Berry Brothers' Elastic Outside Finish. Allow each coat to get thoroughly hard before applying another, and rub each coat, except the last, with hair cloth or curled hair. The last coat to be rubbed with pulverized pumice stone and oil or water in the same manner as specified for Hard Oil Finish.

Although Elastic Outside Finish dries naturally to a handsome gloss, rubbing down as above directed improves the appearance and adds to the durability of the finish.

NOTES.

Only coarse or open grained woods need filling.

On new painted or grained work specify as above, and also add that all under coats must be thoroughly hard before applying the finish.

For old work the specifications should read the same as for new painted or grained work, but specify in addition that before finishing, the work be well sandpapered and cleaned.

It is of the utmost importance that each and every coat is thoroughly hard before applying another, as otherwise the finish is liable to crack.

WINDOW SASH AND SILLS, BATH ROOMS, INSIDE BLINDS, Etc.

The wood should be shellaced, or filled, either, or both, according to the wood to be finished, in the same manner as heretofore described, and then receive two or three coats of Berry Brothers' Elastic Interior Finish, applied and manipulated in the same manner as our Hard Oil Finish.

Refer to index for the wood to be finished, and word specifications in the manner directed, only substituting "Berry Brothers' Elastic Interior Finish" for "Hard Oil Finish."

SHINGLES.

To get the best results in staining shingles they should receive one dipping of *"Shingletint"* before being laid, and one brush coat after laying. It is only necessary to dip shingles two-thirds of their length.

Shingles that are laid before staining should receive not less than two coats of stain. Old shingles will take more Stain than new, by reason of their greater absorbency.

The covering capacity of *Shingletint* depends upon the manner in which it is used. If brushed on, a gallon will cover 160 square feet, one coat, while 1½ gallons will cover the same surface two coats. From 2¼ to 2½ gallons is sufficient to dip 1,000 shingles, and less than a gallon more is enough for a brush coat in addition after the shingles are laid.

While using *"Shingletint"* care should be taken to keep it thoroughly stirred from the bottom, so as to keep the coloring matter in perfect suspension throughout the solvent.

L. of C.

DULL FINISH.

THE adoption of dull finishes on woodwork for interiors is now quite popular, the colors embracing browns, greens, reds and other shades in great variety, but while these dull effects have an undoubted artistic value, we do not consider them so beautiful as the soft richness of the egg shell gloss that Berry Brothers' Hard Oil Finish has made so popular.

Most of the colors included in the various styles of finish described herein may be reproduced in the dull finish, the main feature being the entire absence of gloss.

The production of the finish is quite simple when done with the materials we furnish for the purpose, consisting of one coat of Stain, one coat of paste filler, and a coat of "Lacklustre," described on page 12. On close grained woods such as pine, whitewood, maple, etc., the coat of filler is omitted, the proper effect being produced merely by a coat of Stain and a coat of "Lacklustre."

The covering capacity of Lacklustre is about 1,000 square feet to the gallon.

GENERAL NOTES.

Importance of a good surface to finish on.

IT is of the utmost importance to have a clean, smooth surface if a first-class finish is desired. To this end, all finishing operations in natural woods should be commenced by sandpapering the surface to be finished until it is perfectly smooth.

Another desirable and even necessary condition for a first-class job is the temperature.

Necessary conditions for a first-class finish.

Varnish is very susceptible to atmospheric conditions and cannot dry properly in a cold room; and if it has been exposed to a low temperature long enough to cause it to become thick it should be allowed to stand in a warm place until it regains its normal consistency.

Reducing with turpentine may be a quicker way to prepare varnish for the brush, but it creates unnatural conditions and injures its lustre.

The proper temperature in which to spread varnish is about 70°F., and if the owner demands a first-class finish he should see that the necessary heat is suplied.

Polished finish.

Work that is to be polished should be given not less than three coats of Hard Oil Finish or varnish.

Egg shell gloss.

A nice egg shell gloss can be produced with two coats.

Evils of hurried work.

The cause for many an unsatisfactory job of finishing may be traced to hurried work. The allowance of sufficient time between coats is a rule that cannot be broken without injury to the finish.

To paraphrase the old proverb, "Finish in haste, repent at leisure."

Why the first coat of Stain is sandpapered.

The object in sandpapering the first coat of Stain, as directed in the foregoing, is twofold, it smooths down the grain which has a tendency to raise more or less after the application of the Stain, and throws up the high lights by removing a portion of the Stain from the markings of the wood, thus causing them to stand out in greater contrast than they would otherwise. The second coat of Stain

Why the second coat of Stain is diluted.

is diluted so that it will not obscure the grain while it deepens the color of the field or open grain of the wood. This second coat of Stain should be applied very sparingly, and the best results are obtained by

rubbing it on with a rag. Should it be necessary after the application of the second coat of Stain, a slight rubbing with polishing sandpaper will make the surface perfectly smooth for the finishing coat.

The object of preceding the filling with a light coat of thin Shellac is to protect the solid parts of the wood against discoloration by the filler. In other words, the thin film of Shellac does not fill the open grain of the wood to any appreciable extent, allowing full ingress of the filler where it is needed, while it makes an impervious coating over the solid structure, preventing the wood from absorbing the filler where it is not wanted, so that it is easily removed by a light sandpapering after the filler has become dry.

Why a coat of Shellac precedes the filling.

It therefore enables a much cleaner job to be done than would be possible without the Shellac coat, overcoming the muddy or cloudy appearance that is sometimes seen, and enhancing the beauty of the finish by making a more distinct contrast between the high lights and low lights.

A successful job of refinishing depends largely upon the care bestowed on cleaning off the old surface. This is accomplished in various ways, according to the condition of the finish and the desired

results. If the old finish is badly checked it may be necessary to get right down to the wood in order to make a satisfactory job. A good cleaning with soap and water, followed by a judicious use of sandpaper may prove sufficient in some cases where the old finish is in fair condition. If the cleaning and sandpapering leaves the surface uneven in color tone, uniformity may be restored by a careful use of Stain, or paste filler colored to the right shade and reduced to the consistency of stain with spirits of turpentine. A coat of Shellac is desirable after staining, and the finish may then be proceeded with by the application of varnish in the regular way.

Refinishing old work.

Too much emphasis cannot be given to the fact that no varnish can dry properly over a greasy surface.

Beware of a greasy surface.

In refinishing church and school seats and other work of this nature, grease is always present, and unless it is entirely removed the finish will remain tacky.

Refinishing church and school seats.

It will be noticed that in the directions for using our Hard Oil Finish, we invariably say, "White" or "Light" Hard Oil Finish. It is only absolutely necessary to use the "White" Hard Oil Finish, (which is almost colorless), when very light woods

are to be finished in the natural color; in all other cases the "Light" may be used.

"White" Hard Oil Finish desirable for the finest work.

Whenever expense, however, is a secondary consideration, we always recommend the use of the "White" Hard Oil Finish on any wood, as it is extra nice and well repays the small additional cost per gallon.

It is the inevitable tendency of all woods to grow darker with age, but where it is desired to preserve the natural color of the wood as long as possible, it can be done by preceding the filling.—or the varnishing when no filler is used—with a light coat of White Shellac. The reason for this is that oil applied directly to wood, causes it to turn dark, but by preceding it with a light coat of Shellac, the oil in the filler or varnish cannot penetrate the pores of the wood, which consequently retains its natural color longer than it otherwise would.

Why woods turn dark and how to defer it.

In cases where the wood is filled, the Shellac coat may be omitted if desired, but no great economy is effected thereby as at least an additional coat of Hard Oil Finish (or other Finish) would be necessary to make up for such omission.

Use and omission of Shellac coat.

We make stains in the following colors: Mahogany, Cherry, Oak (of the various colors mentioned

herein), Rosewood, Walnut and Ebony, and can furnish them either in Oil, Spirit or Water.

Comparative merits of Oil and Water Stains.

Oil Stains possess some advantages over Water Stains, among which may be mentioned their comparative immunity from freezing, although their use tends to obscure the grain of the wood more or less, and they do not produce such rich color effects as Water Stains.

Staining old work.

For staining old work Oil Stains should always be used. The reason for this is that water stains perform their work by absorption, and in old work the porous properties of the wood are either destroyed or impaired by the previous finishing, so that the water stain cannot penetrate.

"Weathered" Oak.

The "Weathered" Oak effect always calls for the use of Oil Stain on either new or old work.

Other color effects.

All other color effects on oak are best produced with Water Stains.

Covering capacity of Varnish

The approximate covering capacity of varnish used under normal conditions is about 600 square feet to the gallon, one coat.

These figures are not arbitrary, however, as one finisher will make a given quantity of varnish cover a larger area than another, much depending upon the manner in which it is spread.

A gallon of Shellac should cover from 100 to 150 square feet more than the same quantity of varnish. Covering capacity of Shellac.

The covering capacity of water stains differs according to the wood on which it is used. Covering capacity of Water Stains.

On open grained woods a gallon of water stain will cover about 650 square feet, while the same quantity on close grained hard woods would probably cover 100 square feet more surface. On soft woods a gallon of water stain will cover from 100 to 200 feet less than the above estimates, the absorbency of the wood determining the covering capacity of the stain.

Spirit stains, owing to their tendency to evaporate and strike into the wood, have a much smaller covering capacity than water stains—approximately one-half. Covering capacity of Spirit Stains.

Oil Stains have about the same covering capacity as water stains on hard woods and will cover more surface on soft woods, as they do not absorb as water stains do. In other words, a gallon of oil stain will cover about 600 square feet or so on either hard or soft woods. Covering capacity of Oil Stains.

Liquid Fillers are sometimes used as first coats on close grained woods from motives of economy when shellac is considered too expensive. Liquid Fillers; their uses, limitations and covering capacity.

They are not intended for use on open grained woods, as they are not fillers in the strict sense of the word, but first coaters, and will not fill the grain of such woods as oak, ash, chestnut, etc.

Liquid Fillers should not be used for first coats in finishing floors, or for fine jobs of natural wood finishing.

The covering capacity of Liquid Filler is about 250 square feet to the gallon.

Paste Filler rules for reducing

In the use of Paste Filler the number of pounds to the gallon can be controlled by the finisher and is determined by the wood to be filled, the more open grained woods requiring the filler to be heavier in body than the close grained woods.

For instance, mahogany, walnut and butternut are open grained woods, but are not nearly so open grained as oak, ash or chestnut, so that for the three first named woods the filler need not be so heavy in body as for the three last named.

The following rule for reducing paste filler for use is a good one: for oak, ash, chestnut and other very coarse grained woods, use 7 to 9 pounds to the gallon, while for mahogany, walnut, butternut and similar grained woods a mixture of 6 pounds of paste filler to the gallon will be found sufficient.

The covering capacity of paste filler reduced for use is about 300 square feet to the gallon when used on work where no waste occurs.

Covering capacity of Paste Filler.

We invite inquiries from any who may desire information on wood finishing, and as Varnish Manufacturers of between forty and fifty years experience, we may without affectation claim to be competent authority on the subject.

Our experience in wood finishing is yours for the asking.

We keep on hand finished specimens of the various woods used for interior finishing purposes, which we will mail, post paid, to any address, or we will finish up any samples of wood that may be sent us for the purpose, returning same with explicit instructions as to the mode of finishing.

Finished samples of wood sent free.

BERRY BROTHERS, LIMITED.

BERRY BROTHERS,

Limited.

NEW YORK,

BOSTON,

PHILADELPHIA,

BALTIMORE,

CHICAGO,

CINCINNATI,

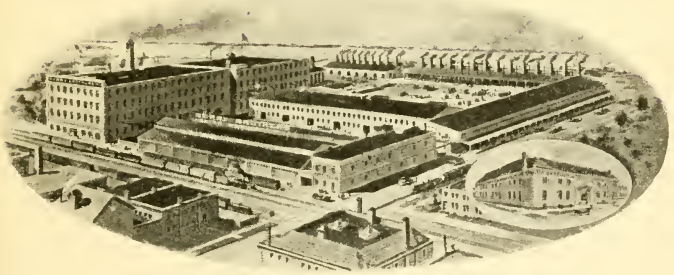
ST. LOUIS,

SAN FRANCISCO,

FACTORY—

DETROIT.

BERRY BROTHERS' VARNISH WORKS.



THE BIRTH PLACE OF

"HARD OIL FINISH," "LIQUID GRANITE"
AND "SHINGLETINT."

SEP 17 1903

1 COPY DEL. TO CAT. DIV
SEP. 17 190.

SEP. 18 1903

LIBRARY OF CONGRESS
0 014 050 411 7